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FRENCH COURSE OF STUDY

FRENCH IN THE HIGH SCHOOL¹

FRENCH I—FIRST YEAR

Organizing Principles

1. The Direct Method restricts the use of English as far as possible. The obvious advantage is that it establishes a direct relation between the French word and the object or idea which it represents. This direct connection of word and idea is clearly better than the relation of French word to English word and then to the idea. Furthermore, any form of translation in the earlier stages is sure to result in confusion because of the difference between the two languages both in structure and in idiom, as for instance, "I am hungry," but "j'ai faim." For these reasons English is used only occasionally as a means of control and then only as a last resort.

2. With the elimination of English as an active factor in instruction, attention is focused on vocabulary, grammar being developed incidentally and inductively. The development of vocabulary, especially at first, is based on the dramatization of the word. The point is to learn the object or action with the word and to associate one word with another. For example, the sentence "j'ouvre mon livre," accompanied by the appropriate action, teaches vividly and easily a noun and a verb.

3. Again, not only does the vocabulary play the important role, but it involves a systematic arrangement so that new words shall emerge and develop from those already learned, to form one continuous progression. The vocabulary must be so skillfully arranged that it will unfold naturally and logically and yet be, at least in the beginning, concrete and closely related to the personal experience of the pupil. Finally, of the parts of speech, the verb is the most important, for it is the heart of the sentence and when accompanied by action makes the strongest impression on the mind of the student. The object of the verb, forming one idea with it, requires no additional mental effort to be remembered.

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4. At the outset the vocabulary is concrete, requiring no special demonstration, for the objects may be perceived by the senses. Later mental evocation is used by an act or gesture. Running the hands over an imaginary keyboard will suffice to make the pupil think of playing a piano.

After the concrete vocabulary the abstract is developed. Emotions may be interpreted by intonation, gesture and facial expression. To interpret general abstract words it is necessary to build upon the vocabulary previously acquired. It is possible to develop the idea by giving a series of examples, by placing the word in a sentence where the meaning is unmistakable, by the use of contraries, by definition, etymology, synonyms, etc. Handling the vocabulary in this way is especially valuable in that it necessitates continual review. One might almost say that the interpretative resources of the Direct Method are limitless.

Through means just described the sound which is received by the ear is clothed with a meaning. Then the student reproduces the sound, putting the word into action. Finally it is written, completing the sequence: first the ear, then the mouth, and finally the eye.

Gradually the pupil is brought to think for himself in the French without the help of the mother tongue and to express his own judgments. The effort of the pupil is directed toward the expression of some idea which is a part of his daily life. This use of material from ordinary life differentiates the Direct Method from the grammar method, in which the pupil translates sentences which were devised only as examples of grammar and are often devoid of sense.

As the student puts the words together in an effort to express connected ideas, there arises the need for grammar. Even as logical order is necessary for the acquisition of the vocabulary, so also with the grammar, which comes as the servant of the word. The method of presentation is inductive. From the examples given, the student derives the rules of grammar and applies them to the structural need which confronts him.

There remains the training of the ear and the development of the organs of speech. The specific means employed to attain this end will be discussed under the head of *Method* on page 253.

FRENCH I

Aims

- I. A thorough understanding of the fundamental principles of French pronunciation.
- II. Ability to handle orally and on paper eight hundred of the commonest French words.
- III. Ability to read, understand, and discuss in French stories like "*Sans Famille*."
- IV. Ability to grasp a simple story told by the teacher and to reproduce it immediately.
- V. A knowledge of the present, past descriptive, future, conditional, past absolute, past perfect, future anterior, imperative, past participle, present participle, and past infinitive of four regular conjugations and thirty-eight irregular verbs. (See page 272 ff.)
- VI. A practical knowledge of the principles of grammar as outlined on page 270 ff., which means ability to handle French sentences involving these principles.

Method

With the basic principles of the first year work clarified, specific details of the method may properly be considered. These can be treated under the following heads:

1. Phonetic Training.
2. Oral Stories.
3. General Grammar.
4. Development of the Verb in Detail.
5. Rapid Reading.

I. THE FRENCH VOWEL-SOUNDS

Alphabet of the Association Phonétique Internationale

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1 = un [œ] u = ooze ou (rouge) oâ (gôdt) aodt [u]	2 = deux [dœ] o = no eau (beau) au (pauvre) (haut) ô (côte) os final or + vowel (rose) (gros) otion (notion) [nosjô] ot } Final o } Congo	5 = cinq [sɛ:k] α = ah ! â (âme [x:m] âge [a:ʒ] a + s (pas) a + ss (passe) a + tion (nation) [nasjô] a + ille (in nouns) (paille) oi } after r (roi) [rwɔ] oy } froid [fwɔz] (crosis) [krwɔz] (trois) [trwɔz] 6 = six [sis] â an (France) } Final or am (lampe) } followed en (pense) } by conson- em (temps) } ant except m or n	7 = sept [set] a = arrow any a not in 5 or 6 Examples a + r (partir) oi } not after r oy } voyager [vwajə ʒ e] (moi) [mwɔ] (avoir) [awvar] à année la banane gare attaque salle allons ami là avez voilà acte travail = j'aille [ʒ a:j] [trava:j] assis	8 = huit [jit] ε = bed à (père) ê (rêve) ei (neige) (pleine) ai (not final in verbs) chaise, craie, palais, il parlait ay (crayon) et final (objet) est (verb) [ɛ] quelque [kelkə] e + 2 consonants (belle) (sept) [set] e + final pronounced consonant (sec) (avec) (bec) (tel) (sel) (chef) Exceptional Cases also 6, 7, and 10	9 = neuf [nœf] ɛ̃ in (vin) ein (plein) im (grimper) ein Reims ain (pain) yn (syntaxe) aim (faim) ym (nymphé) ien (bien) [bjɛ̃] Exceptional Cases en (examen) [egzam ɛ̃] européen [œropɛ̃]
4 = quatre [katr] ɔ = taught any o not in 2 or 3 Examples o + r (encore) au + r (saurai) o + l (joli) [ʒ ali] o + mm (homme) o + nn (donne) (bonne) [bɔn] o + mn (l'automne) [otɔn] votre [votr]	3 = trois [trwɔ] ô Final or followed by consonant except m or n on (bon) om (nom) NOTE.—A vowel after n or m prevents nasali- zation.	Exceptional Cases ennui [ɔnyɪ]* ennuyer [ɔnyije] emmener [ɔmne] ennoblir [ɔnoblir] enivrer [ɔnivre] orient [ɔrijɔ] *[yɪ] used for (ɥi) for pedagogical reasons.	Exceptional Cases e + nn (solennel) [sɔlanɛl] e + mm (femme) [fam]	Final or followed by conson 'nt except m or n	
Exceptional Cases Paul [pɔl] mauvais [mɔve] rôti [rɔti] hôpital [ɔpital] rhum [rɔm] album [albɔm] dot [dɔt]					

<p>10 = dix [dis] e = mate é (été) -ez (vous avez) -er (aimer) inf. end -ai (final in verbs) (j'ai) [ɛ e] (donnai) (j'aurai) -ier (papier) et (conjunction) [e] ed (pied) (assied) des amis [dez ami] les amis mes amis</p> <p>Exceptional Cases messieurs [mesjø] pays [peɪ] je sais [ʒ e se] e + ff (effacer) [efase] clef [kle]</p>	<p>11 = onze [ɔ : z] i = meet i (lire) î (qu'il punît) dînez-vous [dinrevu] y (tyran) [tirɔ̃] -ie (folie) copierai [kopire]</p> <p>12 = douze [du : z] y = { e Position of tongue u Position of lips u (dur) (une) [yn] û (sûr) [syɪ]</p> <p>Exceptional Cases eu in forms of avoir, j'ai eu, jeus, il eut [il y], ils eurent ed in nous êmes, vous êttes</p> <p>13 = treize [tre : z] ø { e Position of tongue o Position of lips eu, eux, eut, eus, euse final (peu) (vieux) (peut) (tu meus) (Meuse) [mø : z]</p> <p>Exceptional Cases oeufs [ø] boeufs [bø] monsieur [mesjø]</p>	<p>14 = quatorze [katɔrz] œ { e Position of tongue o Position of lips eu not final, not followed by x, s, se, or t (heure) (neuf) (leur) eu + il, ille: (feuille) [fø : j] œur (cœur) [kœ : ʀ] (sœur) (œuf) (bœuf) [bœf] ue + il, ill: (cueillir) (œil)</p> <p>Exceptional Case dites-le [dit læ]</p> <p>15 = quinze [kɛ̃ : z] œ un (brun) um (parfum) (lundi)</p> <p>Final or fol- lowed by con- sonant except m or n</p>	<p>16 = seize [se : z] œ = œ, relaxed (see 14) e, unaccented, not followed by two consonants (see 8) Examples (me, se, que, ce, ne, de, le, je) (prenez) (levez-vous (recevoir) (leçon) (fenêtre) (regarder) (venez) (petit) (portéplume)</p> <p>Exceptional Cases monsieur [mesjø] ai in faisant [fəzɑ̃] je faisais [ʒ e fəzɛ] nous faisons [fəzɔ̃] dessus [dʰsy] ressembler [resə̃ble]</p>
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II. THE FRENCH CONSONANT-SOUNDS

Alphabet of the Association Phonétique Internationale

b, d, f, g, ʒ, k, l, m, n, p, k, r, s, t, v, x = ks or gs, j, z, ɲ, w, ʃ
English c = k or s

s = hiss
 s initial (sœur)
 s not between two vowels
 (bureau de poste)
 c + e (cela) [sɛla]
 c + i (ceci) [sɛsi] (cinq) [sɛ̃:k]
 ç (français) [frɑ̃sɛ] leçon, garçon.
 ss (casser) [kɑsɛ]
 ti (+ vowel) nation, [nɑsjɔ] Boétie,
 initier, initial

Exceptional Cases

dix [dis]
 six [sis]
 soixante [swasɑ̃:t]
 Bruxelles [brysl]
 fils [fis]
 tous [tus] as a pronoun
 hélas [elɑ:s]

z = seize

z (zéro)
 s between two vowels (maison) [mezɔ]
 (disons) (cause) [ko:z]
 s linked (nous avons) (les yeux) [lezjɔ]
 x linked (dix heures) [dizœ:r]
 deuxième (sixième) (dixième)

ʃ = shake

ch (charmant) (architecte)

ʒ = pleasure

ge (Georges) [ʒɔʁʒ]
 gi (gilet) [ʒilɛ]
 j (jamais) (je) (joli) (juge)

x = ks (excepter)

(Alexandre)
 gz (examen) gz (exemple)
 [egzamɛ̃] (exercice)

w = watch

oi (moi) [mwa]
 (quoi) [kwa]
 ou + vowel (oui) [wi]
 (jouer) [ʒwe]
 Louis [Lwi]

k = come

c + a (causer) (camp) [kɑ]
 c + o (corps) (compter)
 c + u (curieux) (cube)
 qu (quand) [kɑ]
 q final (cinq) [sɛ̃:k] (coq) [kɔk]

Exceptional Cases

chœur [kœ:r]
 orchestre [ɔrkestr]
 chaos [kao]
 échos [eko]
 choléra [kolera]

g = gone

g + a (gant) [gɑ]
 g + o (gorge) [gɔʁʒ]
 g + u (guerre) [gœ:r]

Exceptional Case

c in (second) [zgɔ] and its compounds

ɲ = mignonette

gn (vigne) [viɲ]
 (gagne) [gaɲ]
 (régner) [reɲ]

j = yes

y (yeux) [jɔ] (payer) [peje]
 i + vowel (bien) (papier) [papje]
 i + lle (paille) (fille) [fi:j] (famille) [fami:j]
 i + l (travail) [trava:j]

l

Exceptional cases where -ill- is pronounced as l
 (ville) (village) (mille) (million) (Lille)
 (millier) (tranquille) (pupille) (idylle)

t

t (ton)
 th (théâtre) (Thomas) (thé)

Exceptional Cases

d linked (quand il) [kɑ̃til]
 ti after s (bastion) (question) [kestjɔ]
 (pitié) [pitje] (amitié) (moitié)

v

Exceptional Cases
 linked f (neuf heures) [nœvœ:r]

p

Exceptional Cases

(observer) [opsɛrvɛ] (absente) [apsɑ̃:t]
 (absurde) [apsyrd] (absolu) [apsɔly]
 (obscur) [ɔpskyr]

I. *Phonetic Training*

The object of the phonetic training which the student receives is two-fold: first, the acquisition of a good pronunciation; secondly, and by no means less important, the learning of the written values of the various sounds with a view to establishing finally such an exact relation between the spoken and the written word that the sound will very nearly indicate the correct spelling. This second result of the phonetic training has been found to be a very definite aid in vocabulary building, for the ear of children of the average age of fourteen retains the memory of a sound more easily and accurately than the eye retains the image of a written word. The sound remembered by the ear is readily translated into its written form through the association of the sound with its symbol. The result is a combination which produces great speed in the acquisition of vocabulary coupled with unusual accuracy in spelling.

The first thing studied is the general characteristics of French pronunciation, namely, the lack of accent or stress in the pronunciation of the words, the purity of the vowel tones as contrasted with the diphthongized or rolled English vowels, the explosion of the consonants, the fact that the syllable always begins with a consonant, and the generally more energetic production of the sound. This is followed by an explanation of the vowel triangle, accompanied by a description of the mouth position for each vowel. As each sound is described, the phonetic sign of the Association Phonétique Internationale is given, so that a definite symbol is learned for each separate sound. It has been found very helpful as an aid to precision and speed in pronunciation work to have a sign for each sound. In this connection twelve oral and four nasal vowels are explained.

After thus establishing in the pupil's mind a definite idea of each separate sound, and carefully drilling the pupils in their production, it is possible to attack the problem of the written values of the sounds. The accompanying chart (I and II) is put into the hands of the students. As can be observed, there have been arranged in columns under each sound-sign the various combinations of letters which produce this sound. Here is the method of handling the chart. It is stated as an invariable fact that *ou* gives the sound [u]. Words like *fou*, *bout*, *boue*, *sous*, *jour*, are given with explanation of the consonantal rules. Next *eau* is given as pro-

ducing [o]. *Beau, peau, l'eau*, are given and then the two vowels presented are combined in words like *beaucoup, nouveau, couteau, rouleau*. *Au* is next explained and examples given like *haut, saut, saute*, then *faubourg, autour, vautour*. The student gradually comes to realize that *eau* is usually final. *On* is now explained as the nasal of [o].

As it is not customary in America to explain *on* as derived from [o], but rather from [ɔ], it is necessary to digress momentarily and consider this point. M. Camerlynck teaches [õ] at the Sorbonne, and Abbé Rousselot of the Institut Catholique says that the sound for [õ] is midway in position between [ō] and [ō̃]. The [õ] has a decided pedagogic advantage over [ō̃] by enhancing the differentiation between *on* and *an*, two sounds that are very hard for the American ear to distinguish. If the student is taught [õ], the natural aversion of the American to rounding his lips will relax the position sufficiently to be in accord with the views of Abbé Rousselot.

The explanation of *on* and *om* as producing [õ] is followed by examples such as *bouton, mouton, nous sautons, contour, saumon, bourgeon, tombeau, monceau*. We continue this process of explaining the value in sound of a letter or combination of letters and of then giving words containing it and the combinations previously explained. When [e] is reached, a practical review is given of all the letters studied by presenting the series *goûté, beauté, santé, bonté, ôté, porté, pâté, marché, parlé, rêvé, neige, laissé, échappé, répété*, etc.

This, then, is the method of handling the chart. Each word is carefully selected with a view to building continually new words out of the vowel combinations previously studied. About ten days are devoted to this work, with the result that the student can derive the pronunciation of a word from the spelling. This is the first stage in his phonetic training.

For a period of four weeks six minutes of each recitation are devoted to a review of this work and drill in the phonetic signs, together with pronunciation practice, through reading. First the phonetic signs must be placed under the vowels in the dictations studied. Finally, to complete the student's impression of the exact value of the phonetic sound and the accompanying sign, they are required to prepare lists of words which contain a certain

selected sound, as, for example, [ō]. Each day a new sound is thus treated until all the sounds have been thoroughly reviewed.

Thus far the student has considered seriously only the real dental *t* and the uvular *r*, which are explained at the beginning of the year. The latter is approached from *kr* position. Contrary to general opinion, the student has no great difficulty in acquiring this sound. Then gradually the mouth positions for the other consonants are explained and the same process is employed as with the vowel sounds, using chart II.² Under the sound *k*, for instance, *c + a*, *c + o*, *c + u*, and *qu* are given; under *s*, *ss*, *c + e*, *c + i*, and initial *s*, *tion*, *tie*, *x*, *c*. Now one or two lines of the dictation lesson are marked with the phonetic signs. Each day the pronunciation of these lines is carefully studied. This work, coupled with an average of three dictations a week and constant daily practice in reading, brings the pupil at the end of two months to a point where a very definite relation has been established between sound and spelling.

From this point it is but a step to spelling from sound. All the new words are first pronounced. Then their meanings are demonstrated according to the principles of the direct method, and finally they are spelled by the pupils. By constantly appealing to the ear we have developed its retentive power to such an extent that it easily holds sound. Then the phonetic training has rendered the student capable of translating this sound into a written word. The result is an astonishing decrease in mistakes in spelling. This is a valuable attainment, for it gives speed and accuracy in the acquisition of vocabulary.

From this time on an effort is made to purify the pronunciation of the vowels and to eradicate such typical American defects as the diphthongization of [o], [e], to perfect the nasals, and to train the student in pronouncing the consonants vigorously. In this connection an effort is made to develop the truly French consonant sounds, such as a dental *t* in contrast to an alveolar. After four months a serious study of the sound [ə] is begun. Its role in slow and rapid speech is studied as well as the conditions under which it appears in such verbs as *lever* and *appeler*.

The next stage in the process of building a good pronunciation is the study of syllable length. Three fundamental laws, which

²NOTE: Consonants affording no difficulty are omitted.

have been found to be eminently practical and widely applicable, are employed: in tonic position; first, open syllables are short; second, syllables closed by r, z, , v, j, are long; third [ā], [ō], [φ], [ō], [ā], [ē], [œ], are long in closed syllable. The truth of these principles can be readily seen from the following examples:

1	2	3
1 joue [ʒ u]	jour [ʒ u:r]	
2 meus [m ø]	meuse [mø:z]	
3 feu [f ø]	feuille [føe:j]	
4 roue [ru]	rouge [ru:ʒ]	
5 mon [mō]		montre [mō:tr]
6 prend [pr ā]		prendre [pr ā:dr]

NOTE: See *Les Sons du Français*, Passy, 7th Edition, pages 62, 63.

Finally the laws that govern the grouping of sounds, i. e., sentence rhythm, are treated. The first consideration is the breath group; for example, "un garçon est venu pour te voir." This unit is divided into force groups which consist of one or more atonic syllables leading up to a tonic syllable, as, for example, "un garçon" in the foregoing sentence. Distinction is made between different grades of tonic and atonic syllables. By the use of the numbers 1 to 5 the application of the whole system may be made clear as follows:

Un garçon	est venu	pour te voir
2 1 4	1 (1) 3	2 1 5 *

By constant drill with this device the student gradually lays aside his natural habit of letting the voice drop at the end of phrases and clauses and acquires the French practice of accentuating the end of speech groups.

2. Oral Stories

After the ten days of thorough phonetic preparation previously outlined, the pupil is introduced at once to simple French sentences designed to give immediately a sense of word relationship. The first series of such sentences, arranged according to the Gouin idea, is based upon actions performed by the pupil in connection with the phonetic card as used in the class and at home. Then, similarly, series of sentences are presented relating to the handling of a book, the opening and closing of a door and a window, the use of a

*See *Les Sons du Français*, Passy, 7th Edition, page 44.

watch, the fruits, the parts of the body, the divisions of the day, etc. Having acquired by this means a certain facility with a limited vocabulary, the pupil begins series based upon the ordinary incidents of his daily life, such as "la Série du Matin," "En Route pour l'École," with familiar attendant incidents. The next series are based upon the pupil's life round the school. At this point is introduced the simple story "*L'Oiseau qui a Soif*" (see *Oral Stories* by Ballard, Scribner's). The Type Lesson, page 267, indicates the method of presentation. The purpose of introducing this story at this time is to prepare the way for the demonstration of the use of the past descriptive (imperfect) as contrasted with the conversational past (past indefinite). This method is treated in detail in the section entitled "Development of the Verb," page 262. From this point on, all the series take on the character of stories largely of movement, relating to the events of an imaginary theatre party. This material has been very carefully selected and prepared so as to relate as closely as possible to the daily, personal experience of the pupil. Some idea of the relative importance of this story in the course may be gained from the fact that the last ten weeks of instruction are devoted to it.

In this oral material, vocabulary sequence is very definite and each story is built up round a principle of grammar. The steps of teaching are: first, oral presentation; next, dictation and correction at the board; then it is written at home and the paper is corrected by the instructor and returned for study. A test completes the handling of the story. It is obvious that in this type of work, the ear plays a very important role as set forth in the section on "Phonetic Training." By the end of the year the pupil has acquired the ability to retain easily whole sentences when once heard.

3. Grammar*

"*La Classe en Français*" by Gourio is the basis for this work. This book puts into practice all the fundamental principles of the Direct Method. As the book is entirely in French, all of the grammar is learned in French. The vocabulary of each lesson is based mostly upon life in the classroom and by easy steps leads the way for the grammar. The material is used for class conversation, dictation

*See Outline of Grammatical material on page 270 ff.

(two or three times per week), and home work. See Specimen Exercises on page 275 ff.

4. *Development of the Verb*

The first verb form presented is the first person singular of the present indicative. This is done as indicated in the section under "Oral Stories." Here is a type of series presented at the beginning:

Je prends le livre, j'ouvre le livre, je tourne les pages, je cherche les images, je regarde les images, je ferme le livre, je pose le livre sur la table.

The pupil simply connects the sound with the actions or idea presented. From the pupil's point of view there is no grammatical consideration involved.

Then, by ordering the pupil to perform the same actions, the imperative form is introduced. Upon being asked what he does in connection with this first series he will reply in the first person. The teacher then performs the actions and asks the pupil to tell him what he is doing, thereby involving the second person:

Vous prenez le livre, vous tournez les pages, vous cherchez les images, vous regardez les images, vous fermez le livre, vous posez le livre sur la table.

The pupil will naturally develop a feeling for the ending *ez* after *vous*.

For a while series of this kind are developed using only the first and second persons. When these are firmly established the third person is introduced by a three-cornered conversation between the teacher and two students. The second pupil is asked to tell what the first student does, replying:

Il prend le livre, il ouvre le livre, il tourne les pages, il cherche les images, il regarde les images, il ferme le livre, il pose le livre sur la table.

Using a girl pupil, the pronoun *elle* is brought into action. Many such series are developed during a month before any effort to systematize is made. The first classification attempted is to call the attention of the pupils to the fact that after *je* there are only two possible endings, *e* and *s*. The verbs ending in *e* form the first divisions, while those ending in *s* form the second division. The pupil concludes this from innumerable examples of verbs, all of

which he knows because he has seen them in action and can use them himself. He will also easily deduce from examples that after *il* there are also two possibilities, i. e., *e* for the first division and *t* or *d* for the second.

The next step is to introduce *nous*. A pupil is called to the window. The teacher says, "Fermez la fenêtre." The pupil replies, "Je ferme la fenêtre." The teacher says, "Moi, je ferme la fenêtre aussi avec vous; nous fermons la fenêtre ensemble." Then a whole list of verbs is reviewed in action, performed by two pupils who answer together. The pupils have already concluded that after *nous* the verb must end in *ons*.

The third person plural is treated by the same method. The aim is to instill a feeling for the personal ending and to enhance the differentiation between the persons by taking them up separately and by having the pupils act out the words. This represents six weeks' work.

The six forms of the present indicative are now grouped together and the attention of the pupil is directed to the similarity of verb structure in the first, second, and third singular and the third plural on the one hand, and the first and second plural on the other.

Example: j'achète	nous achetons
tu achètes	vous achetez
il achète	ils achètent.

The effect of the shift of the tonic syllable on the spelling is then explained, and the foundation thus laid for the ready acquisition of the tenses yet to come.

The infinitive is taken up immediately after the present tense. The approach to it is from the paratactic form:

Dites-lui, fermez la fenêtre; and then, dites-lui de fermer la fenêtre. The infinitives again are separated into two divisions, those ending in *er* and the others (*oir, re, ir*).

Making use of our newly-learned infinitive, we combine it with *je vais* to form a sort of immediate future tense:

Je vais fermer la porte, je vais chercher le livre, etc.

Series with *je veux, je peux, je sais, j'aime, il faut*, plus the infinitive are now given. Since the uses of the infinitive given are restricted to two, the pupil readily deduces that the infinitive must be employed after another verb or after *de, à, pour*, etc.

We have now the present and an immediate future tense with *je vais* plus the infinitive. We need a past tense; this is likewise introduced through action.

Je vais couper la ficelle, je coupe la ficelle. Now the action is finished, the string is cut, the pupil can see it, and so *j'ai coupé* la ficelle means a completed action. To strengthen the pupil's grasp of this past tense the series already learned are treated as having happened yesterday. In this way there is, obviously, no escape from the use of this past tense.

Gradually the verbs in *oir* are grouped so that the pupil may deduce that the past participle of these verbs, as well as of the regular verbs ending in *re*, always ends in *u*, and that the *ir* verbs have a past participle ending in *i*.

Taking a tense inventory, we find that we have (1) an immediate future by using *je vais* plus an infinitive, (2) a present, and (3) the conversational past. We require now a descriptive past. We approach this tense by means of the story of *L'Oiseau qui a Soif*. (See Type Lesson on page 267). The method is to change the tenses of this story to the past, putting the verbs which express action in the conversational past (past indefinite) and those which express description in the past descriptive (imperfect).

<i>Present</i>		<i>Past descriptive</i>	<i>Conversational past</i>
l'oiseau a soif	<i>description</i>	il avait soif	
il veut boire	"	il voulait	
il voit une carafe	<i>action</i>		il a vu
il ne peut pas le faire	<i>description</i>	il ne pouvait pas	
son bec est trop court	"	il était trop court	
il frappe la bouteille	<i>action</i>		il a frappé
le verre est trop dur	<i>description</i>	il était trop dur	
il essaye de renverser	<i>action</i>		il a essayé
elle est trop lourde	<i>description</i>	elle était trop lourde	
il va chercher	<i>action</i>		il est allé chercher
il apporte des cailloux	"		il a apporté
il jette des cailloux	"		il a jeté
l'eau monte	"		l'eau est montée
il apporte encore	"		il a apporté
l'eau monte encore	"		l'eau est encore montée
il peut boire	<i>description</i>	il pouvait boire à son aise	

The pupil is taught to form the first person of the past descriptive by removing the *ons* of the first person plural of the present indicative, and substituting the ending *ais*. The only exception to this is *nous sommes*.

The future is explained by using *hier*, *aujourd'hui*, and *demain*. Hier j'ai expliqué la leçon 76, aujourd'hui j'explique la leçon 77, demain j'expliquerai la leçon 78.* It is shown that the present of *avoir* is added to the infinitive to form the future.

The conditional is derived from the future by simply adding *s* to the first person singular and then using the endings of the imperfect.

Just as the stem of the first person plural is used to derive the past descriptive, so it is used to derive the present participle. This is done because the student already knows it and can work from the known to the unknown. To obtain the present participle he is told to remove the ending *ons* of the first person plural present indicative and substitute *ant*. There are only three exceptions to this rule: *avoir*, *savoir*, *être*. The present participle first appeared in the story *La Partie de Théâtre* at the point where the party has reached the station, as follows: "Nous avons parlé français en attendant l'arrivée du train."

The past infinitive is developed by using the series:

Avant de partir, je mets mon chapeau. Pendant que je parle, vous écoutez. Après avoir fermé la porte, je vais à ma place.

The reflexive verb is first presented in the *Série du Matin*. Of course, they simply represent the ideas which the words express, no grammatical significance being attached to them. This material, however, is accumulated to be called upon later. At the proper point all the reflexive verbs are assembled and treated as such. The verb *se regarder* is taken as a model. The action centers around a mirror which serves to put into action the verb *se regarder*.

The pupils become acquainted with the past absolute (past definite) in their reading in "*Le Premier Livre*" by Méras. They are not required to learn the forms, only to recognize them and explain them in terms of the conversational past (past indefinite). Much of this work of changing the past absolute to the conversational past is done in order to develop facility in the use of the three types:

*Gourio, page 136.

(a) j'ai fini, (b) je suis allé, (c) je me suis levé, together with the position of the pronoun, the position of *ne pas*, and the agreement of the past participle.

It remains for French II to organize the verb material thus acquired. The process in French I is one of gradual development, of working from the known to the unknown. The time elapsing between the learning of the respective persons sets them off more sharply. A similar process applied to all the tenses produces the same result.

5. *Rapid Reading*

As a basis for rapid reading "*Le Premier Livre*," by Méras, is used. This book is Malot's story "*Sans Famille*" simplified and brought within the range of a beginner. It has the advantage of being a continued story with a French background and atmosphere. In following the travels of little Remi all over France, the pupil learns incidentally French geography and place names which are located by the pupil on a map of France which is always on display before the class.

This story is used to develop ability to read French rapidly and understand it without recourse to translation. It is first read aloud in French. The words are explained by synonyms, antonyms, definition, etc. Word families are built up around a common etymology, as, for example, words derived from the Latin *amo*. From this root is derived the group *aimer, ami, amie, aimable, amabilité, amical, amicale*, etc. This story also affords an excellent opportunity for conversation about French life, costumes and geography, and for the tense drill described in the section "Development of the Verb." This type of work is taken up at the end of the fourth month and begins a linguistic current which is followed very carefully in the three succeeding years.

Time Required of Students

Five periods of fifty minutes each are devoted to French. The entire period is devoted to drill, as the time spent with the teacher under the Direct Method is much more productive if employed in active work. Thirty to forty minutes of home preparation are required, ample directions in the method of preparation being given in class.

TYPE LESSON

Explanatory Note

The following lesson illustrates the method of vocabulary building, which is done by telling a story in which every sentence has a logical connection. The new words to be learned are judiciously placed in a context of old ones. The following is the story. The new words are in italics.

L'OISEAU QUI A SOIF

Un petit *oiseau* a *soif*. Il veut *boire* dans une *carafe*; mais il ne peut pas le faire parce que son *bec* est trop *court*. Il *frappe* la *bouteille* pour la *briser*; mais le *verre* est trop *dur*. Il *essaye* de *renverser* la *carafe*; mais elle est trop *lourde*. Alors il va chercher des *cailloux*. Il apporte les *cailloux*. Il *jette* les *cailloux* dans l'eau. L'eau *monte*. Il apporte encore les *cailloux*. L'eau *monte* encore. Enfin il peut boire à *son aise*.

Class Demonstration

(Teacher) L'histoire s'appelle "L'*oiseau* qui a *soif*." Vous ne savez pas ce que c'est qu'un oiseau. Eh bien, c'est un petit animal qui *vole* dans l'air (motion of flying). Voilà le dessin d'un *oiseau* (draws a bird). Comprenez vous ce que c'est qu'un oiseau?

(Pupil) Je le comprends, monsieur.

(Teacher) Qu'est-ce que c'est qu'un oiseau?

(Pupil) C'est un petit animal qui vole dans l'air.

(Teacher) L'*oiseau* a *soif* signifie il désire boire (action of drinking). Quand vous avez faim, que désirez-vous faire?

(Pupil) Je désire manger.

(Teacher) Quand vous avez soif, que désirez-vous faire?

(Pupil) Je désire boire.

(Teacher) Que désirez-vous boire?

(Pupil) Je désire boire de l'eau.

(Teacher) Très bien, voici l'histoire. "Un petit oiseau a soif. Il veut boire dans une carafe." Qui a soif?

(Pupil) L'oiseau.

(Teacher) Qu'est-ce qu'il a?

(Pupil) Il a soif.

(Teacher) Que veut-il faire?

(Pupil) Il veut boire.

(Teacher) Montrez par une action le verbe boire. (Pupil makes gesture). Où veut-il boire? Il veut boire dans une carafe. (Teacher points to the carafe). C'est une carafe. Qu'est-ce que c'est que cela?

(Pupil) C'est une carafe.

(Teacher) Je continue l'histoire. Il veut boire dans une carafe, mais il ne peut pas le faire parce que son *bec* est trop *court* (Teacher makes proper gesture and points to the bird's beak in the drawing). Qu'est-ce que c'est que cela?

(Pupil) C'est son bec.

(Teacher) Son bec est trop *court* signifie son bec n'est pas assez long. Le contraire de court est long. Masculin court, féminin courte; masculin long, féminin longue. Peut-il boire?

(Pupil) Non, monsieur, il ne peut pas boire.

(Teacher) Pourquoi?

(Pupil) Parce que son bec est trop court.

(Teacher) Très bien, je continue l'histoire. Parce qu'il ne peut pas boire il *frappe* la *bouteille* pour la *briser*, pour la casser (action of striking bottle: briser illustrated by breaking piece of chalk). Que fait-il?

(Pupil) Il frappe la bouteille.

(Teacher) Montrez-moi la bouteille.

(Pupil) Voilà la bouteille.

(Teacher) Que signifie le verbe briser?

(Pupil) Le verbe briser signifie casser.

(Teacher) Pourquoi veut-il briser la bouteille?

(Pupil) Parce qu'il veut boire.

(Teacher) Pourquoi ne peut-il pas boire?

(Pupil) Parce que son bec est trop court.

(Teacher) Qu'est-ce qu'il fait pour briser la bouteille?

(Pupil) Il la frappe.

(Teacher) Avec quoi la frappe-t-il?

(Pupil) Avec son bec.

(Teacher) Mais il ne peut pas la briser parce que le *verre* (teacher points to the glass) est trop *dur*. Une chose est dure quand on ne peut pas la casser facilement, comme le bois ou le tableau noir. Qu'est-ce qui est trop dur?

(Pupil) Le verre.

(Teacher) Je continue l'histoire. Il essaye, il fait un effort (gesture) de renverser (gesture) la carafe, mais elle est trop *lourde*. Je ne peux pas soulever le bureau parce qu'il est trop lourd (action). L'oiseau est léger, la carafe est *lourde*. Lourd est le contraire de léger. Je continue l'histoire. Alors il va chercher des cailloux (action of going and getting some pebbles already placed). Il apporte les cailloux. Qui apporte les cailloux?

(Pupil) L'oiseau apporte les cailloux.

(Teacher) Qu'est-ce qu'il va chercher?

(Pupil) Il va chercher des cailloux.

(Teacher) Qu'est-ce qu'il apporte?

(Pupil) Il apporte des cailloux.

(Teacher) Je continue l'histoire. Il *jette* les cailloux dans l'eau (action). l'eau monte (pupil sees water rise). Que fait-il?

(Pupil) Il jette des cailloux.

(Teacher) Qu'est-ce qu'il jette?

(Pupil) Des cailloux.

(Teacher) Que fait l'eau?

(Pupil) L'eau monte.

(Teacher) Oui, l'eau monte. Il apporte encore des cailloux (action).
L'eau monte encore (action) Enfin il peut boire (action) à son aise—facilement—sans difficulté.

Résumé of the Foregoing

First comes a preliminary telling of the story. A great deal of action is used throughout. A glass water bottle and pebbles are on the desk and are used in illustrating the story. New words are explained by means of actions, simple drawings, explanations, definitions, or contrast. French is used throughout. After a new word has been explained, the pupils are asked to repeat the word or are asked questions in the answers to which the new words have to be used. The phonetic spelling of each new word is given. In a few cases the pupils are asked to perform themselves the action suggested by a new word. After the story is finished, all the new words in the lesson—about sixteen—are written on the board by the pupils, who have only the sound to guide them in the spelling. Then the story is gone over a second time, the teacher asking questions and drilling them on the new words and phrases. Some grammar work is done incidentally, two of the pupils writing the irregular present tenses of *jeter* and *boire* on the board, using the principle of tense rhythm, 1, 2, 3, and 6 to guide them in the irregularities. Once again the various questions are asked about the story. This time most of the pupils give their answers easily and correctly. The lesson ends by the dictation of the story to the students, who write it down in their notebooks for study for the next day.

Outline of Material

I. Printed material used by the student.

A Phonetic Vowel Chart, arranged by Arthur Gibbon Bovée.

La Classe en Français, Méthode Gourio, Premier Livre, Librairie Ferran Jeune, Marseille, 1913.

A Complete Treatise on French Verbs, Castarède, Hachette.

Le Premier Livre, Méras. American Book Company.

Typed Sheets of French Sentences requiring completion or French questions requiring answers which provide drill in the fundamentals of grammar without translation from English into French.

II. Material presented orally and used for written reproduction.**A. Series of related actions:**

1. La Série du Livre
2. " " de la Carte
3. Les Séries des Fruits
4. La Série de la Porte
5. " " de la Fenêtre
6. " " des Heures
7. " " du nom écrit au tableau
8. " " des parties du corps
9. " " des divisions du jour
10. " " des jours de la semaine
11. " " des saisons

B. Stories of everyday life arranged by Arthur Gibbon Bovée.

1. Le matin
2. Le jour
3. En Route à l'Ecole:—
 - a. Les Bonbons et le Gant.
 - b. L'Automobile.
 - c. Les Deux Elèves qui sont en Retard.
4. Oral stories by Ballard, Scribner's
 - a. L'Oiseau qui a Soif.
5. La Partie de Théâtre.
 - a. L'Invitation.
 - b. Le Rendez-vous.
 - c. Le Départ, l'Arrivée.
 - d. La Pièce, l'été de la Saint Martin (arranged in 2 acts).
 - e. Le Souper.
6. L'Escapade.

III. Outline of Grammatical Material.**1. Article****A. Indefinite Article**

- (1) Singular and plural
- (2) Omitted with professions, nationality, title, etc.
- (3) Omitted with certain gallicisms, j'ai faim, etc.

B. Definite article

1. Noun general sense
2. Common nouns

3. With languages
 4. Parts of the body
 5. Countries
 6. To form the partitive
 7. To form the superlative
 8. Nouns of measure
 9. Titles
 10. Omitted with cities
2. Adjective
- | | |
|---|----------|
| (1) Formation masculine and feminine | bon |
| (2) Irregular feminine | frais |
| (3) Adjective in "e" no change | heureux |
| (4) Comparison of irregulars | attentif |
| (5) Agreement | muet |
| (6) Demonstrative adjective | blanc |
| (7) Interrogative adjective | vieux |
| (8) Possessive adjective | gras |
| (9) a special case—use of masculine before
feminine beginning with a vowel | cher |
| (10) Demi—agrees only when it follows | beau |
| (11) Tout | nouveau |
| | bas |
| | gentil |
| | sec |
| | premier |
| | long |
| | ancien |
3. Noun
- (1) Gender
- Masculine—eau, age, ège, ier, ment, on, ot, isme, except page, image.
- Feminine—tion, sion, ion, ure, esse, ée, aille, ette, aison, countries ending in "e."
- Masculine
- a. Languages
 - b. Days
 - c. Months
 - d. Letters of the alphabet except H.
 - e. countries not ending in "e."
- (2) Number
- a. regular plural
 - b. ending al = aux

- c. eau and eu taking x, except adjectives in "eu."
- d. s, x, z, no change
- e. œil—yeux
ciel—cieux
- (3) Partitive construction
 - a. du papier, de la craie, des lettres, de l'encre, de l'argent
 - b. de alone after negative
 - c. de when adjective precedes.
- 4. Pronoun
 - (1) Conjunctive or objective pronouns
 - a. Position
 - b. Order
 - (2) Disjunctive or stressed pronouns
moi, toi, lui, elle, nous, vous, eux, elles.
 - (3) Possessive
 - (4) Demonstrative
 - (5) Interrogative
 - (6) Relative
 - (7) Reflexive
 - (8) Indefinite
quelque chose—rien
quel qu'un—personne
on
 - (9) Partitive pronoun—en
 - (10) Adverb pronoun—y
- 5. Verb
 - (1) 4 conjugations
 - 1. chanter
 - 2. devoir
 - 3. rendre
 - 4. (a) finir
(b) partir
 - (2) Tenses and forms (indicative only)
 - a. Present
 - b. Past descriptive (imperfect)
 - c. Future
 - d. Past future (conditional)

- e. Past absolute (past definite)
- f. Conversational past (past indefinite; present perfect)
- g. Past perfect (pluperfect)
- h. Future anterior
- i. Imperative
 - (1) affirmative
 - (2) negative
- j. Past participle
- k. Present participle
- l. Past infinitive

(3) Irregulars = 38

avoir	devenir	voir
être	tenir	valoir
aller	partir	boire
faire	dormir	apercevoir
dire	sortir	recevoir
lire	sentir	devoir
écrire	servir	croire
prendre	s'asseoir	courir
savoir	conduire	connaître
vouloir	mettre	plaire
pouvoir	ouvrir	taire
venir	offrir	battre
revenir	rire	

(4) Use of the infinitive

- a. After preposition
- b. After another verb not être or avoir
- c. 16 verbs with direct infinitive

aller	voir	regarder
vouloir	laisser	devoir
faire	pouvoir	croire
savoir	aimer	penser
falloir	entendre	désirer
venir		

d. 17 verbs with de plus infinitive

dire	permettre	essayer
cesser	empêcher	manquer
finir	venir	arrêter
oublier	forcer	voter
continuer	regretter	proposer
décider	remercier	

- e. 7 verbs with *a* plus infinitive and adjective of sentiment, such as content, heureux, enchanté, triste, etc.

commencer

s'amuser

apprendre

chercher

inviter

consentir

avoir

- (5) Reflexive

- (6) Present participle after *en*

- (7) Agreement of past participle

- (8) 14 verbs conjugated with *être*.

- (9) Verbs in *cer*, *ger*, *ayer*, *uyer*, *oyer*, *appeler*, *jeter*, *se lever*, etc.

6. Adverbs

1. Position

2. Of quantity

a. beaucoup

e. trop

b. peu

f. combien

c. plus

g. assez

d. moins

h. pas

i. tant

7. Numbers

1. Cardinal

2. Ordinal

3. Addition

8. Negation

1. ne-pas

4. ne-jamais

2. ne-personne

5. ne-que

3. ne-rien

6. ne-plus

9. Miscellaneous

1. Time

6. Money

2. Days

7. Punctuation terminology

3. Months

8. Grammar terminology

4. Seasons

9. Arithmetic terminology

5. Dates

10. Conjunctions

1. pendant que

5. puisque

2. après que

6. parce que

3. de sorte que

7. car

4. quand

Specimens of Exercises

I. Completez les phrases suivantes:—

1. Ce chapeau-là est ——— maître.
2. Est-ce qu'il y a quelque chose sur la chaise?
Non, il n'y a ——— sur la chaise.
3. Est-ce qu'il y a quelqu'un a la porte?
Non, il n'y ——— a la porte.
4. Quel est le nom de l'élève ——— est au tableau?
5. Dites-lui de prendre les pastilles et de ——— mettre dans la boîte.
6. Dites-lui de prendre des billes et d' ——— mettre dans la boîte.
7. L'e est muet dans "année." Il ne faut pas le ———.
8. J'ai des gâteaux, mais je n'ai pas ——— pastilles.
9. Nous ne voulons ——— bonbons ——— gâteaux.
10. Louis n'est pas aussi grand ——— Jean.
11. Voici des plumes, combien ——— voulez-vous?
J' ——— veux quatre.
12. Ne prenez pas deux pastilles.
Prenez- ——— une seulement.
13. Combien y a-t-il ——— fautes dans votre dictée?
Il y ——— a cinq.

II. Dites-lui de souligner toutes vos fautes, de ne pas écrire trop vite, de continuer d'écouter, de commencer à lire, de répéter plusieurs fois, de bien ponctuer, de se lever, de s'asseoir, de se taire, d'acheter un chapeau.

(4 phrases pour chaque ordre)

III. Répondez affirmativement et négativement remplaçant les mots soulignés par un pronom:

1. Montrez-vous *le tableau*?
2. Lancez-vous *la balle*?
3. Regardez-vous *la montre*?
4. Prenez-vous *les crayons*?
5. Mettez-vous *votre chapeau*?
6. Etudiez-vous *la leçon*?
7. Ecoutez-vous *le professeur*?
8. Parlez-vous *au maître*?
9. Aimez-vous *la musique*?
10. Donnez-vous le crayon *à Paul*.
11. Expliquez-vous la leçon *aux élèves*.
12. Demandez *aux garçons* de s'arrêter.
13. Où prend-elle *son déjeuner*?
14. Mange-t-il *la pomme*?
15. Où écrivons-nous *la dictée*?
16. Amusez-vous *nos enfants*?
17. Allez-vous voir *la partie de football*?

18. Voulez-vous entendre *la musique*?
19. Faut-il corriger *les fautes*?
20. Désirez-vous acheter *les gants*?
21. Voulez-vous aller voir *Charles Chaplin*?
22. Voulez-vous aller chercher *mes lettres*?
23. Est-ce que je vois *la gravure*?
24. Est-ce que j'écris bien *les signes phonétiques*?
25. Qu'est-ce que nous faisons avec *le journal*?
26. A quelle heure quittez-vous *la maison*?

IV. Répondez affirmativement et négativement remplaçant les mots soulignés par un pronom :

1. Avez-vous acheté *des bonbons*?
2. Voulez-vous de *l'argent*?
3. Lancez-vous *des bonbons aux animaux*?
4. Avez-vous *de la craie*?
5. A-t-il beaucoup *d'amis*?
6. Parle-t-il au maître *de la leçon*?
7. Avons-nous vu *des jeunes filles* au bal?
8. Désire-t-elle acheter *des fleurs*?
9. Voyez-vous beaucoup *de fautes* dans la dictée?
10. Venez-vous *de Paris*?
11. Descendez-vous *de l'auto*?
12. Sortons-nous *de la maison*?
13. Est-ce que je pars *de l'école* à deux heures?
14. A quelle heure sort-elle *de la salle à manger*?
15. Voulez-vous me donner *du papier*?
16. Veut-il me passer *de l'encre*?

V. Accord du participe passé.

1. Où est la dictée que vous avez _____?
2. Laquelle des robes avez-vous _____?
3. Quelle langue avez vous _____ cette année-ci?
4. Nous sommes _____ à la gare en auto.
5. Mais nous sommes _____ à pied.
6. Combien de pages avez-vous _____ dans ce livre?
7. Je ne peux pas trouver ma plume, je l'ai _____.
8. Quelles belles fleurs! Où les avez vous _____?
9. Elles se sont _____ la figure.
10. Je viens du magasin. Voilà les fleurs que j'ai _____.
11. Montrez-moi les lettres que vous avez _____.
12. C'est la leçon la plus difficile que j'ai jamais _____.
13. Que pensez-vous de l'histoire qu'il nous a _____?
14. Nous sommes _____ au théâtre. ns. ns. sommes bien _____.
15. Ce n'est pas la robe que j'ai _____.
16. Où sont les bonbons que vous avez _____?
17. Je les ai _____.
18. C'est la porte de derrière que j'avais _____.

(To be continued)